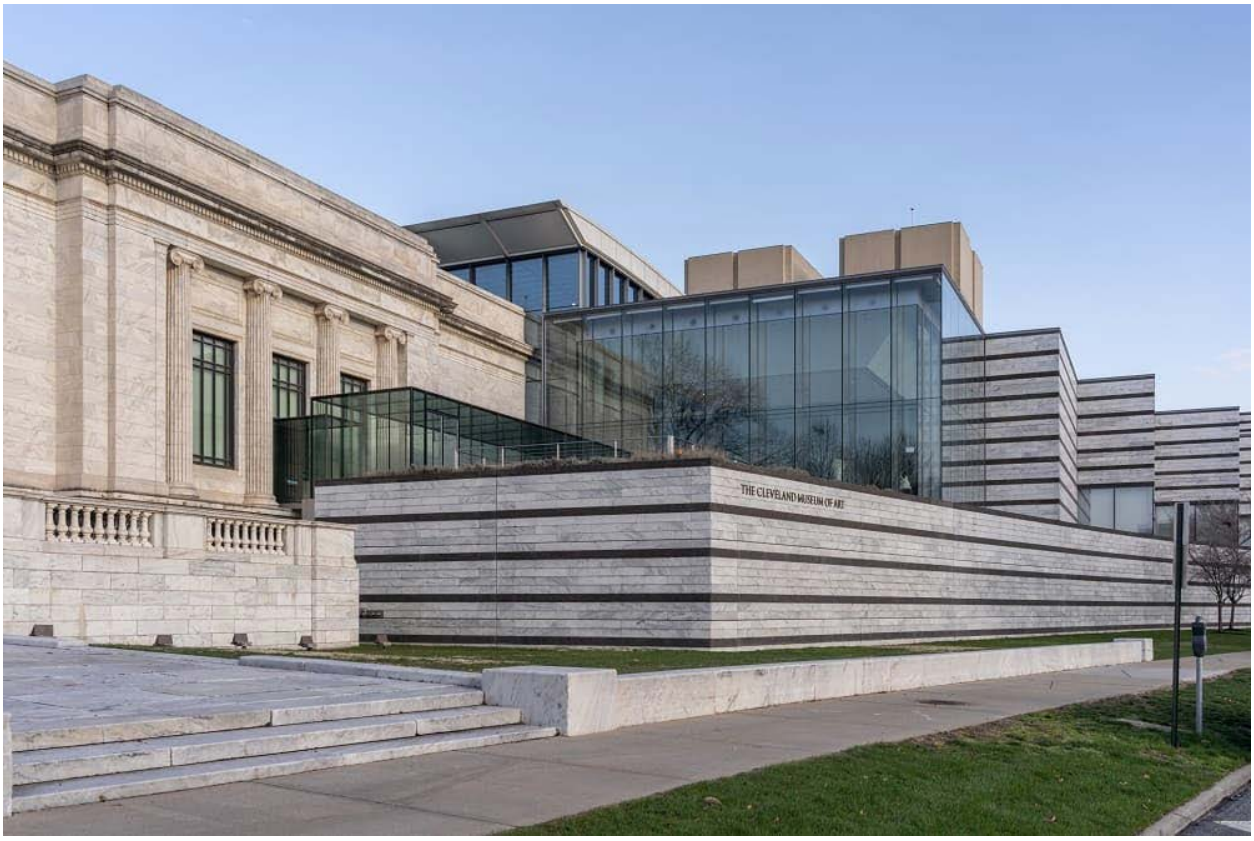
JUNE EXHIBITIONS AND EVENT LISTINGS FOR THE CLEVELAND MUSEUM OF ART

Tuesday May 30, 2023



Contact the Museum's Media Relations Team:
(216) 707-2261
marketingandcommunications@clevelandart.org

Events

Parade the Circle

Saturday, June 10, 2023

FREE

Parade kicks off at 12:00 p.m. at the north entrance of the Cleveland Museum of Art.

Parade the Circle, one of Cleveland's most impactful cultural events, is an annual art parade that fills Wade Oval with lively sounds and colors, featuring innovative costumes, giant puppets, and handmade masks created by artists, families, schools, and community groups. Watching the parade is free for all.

Parade the Circle 2023 Theme

TRANSFORMATION (Dragonfly | Libélula)

It has been three years since the pandemic struck our planet. As we strive to regain normalcy, we are all looking for a positive moment of transformation; a formula to bring us together again contains hope, change, new beginnings, prosperity—a new way to celebrate life!

The dragonfly, or *libélula*, holds spiritual symbolism with people of many cultures across the world, and after 300 million years, this fascinating insect still coexists with us. The life cycle of the dragonfly, egg to nymph to adult dragonfly, also represents transformation or change. Let the dragonfly serve as a reminder that we all need change in our lives to grow, self-reflect, and adapt to any environment or circumstance we may face.

The dragonfly also symbolizes strength, joy, creativity, and happiness. We encourage you to take the dragonfly as inspiration and make the most of each moment in your life.

All education programs at the Cleveland Museum of Art are underwritten by the CMA Fund for Education. Major annual support is provided by the Womens Council of the Cleveland Museum of Art. Generous annual support is provided by Brenda and Marshall Brown, Florence Kahane Goodman, Eva and Rudolf Linnebach, Mandi Rickelman, Roy Smith, and the Kelvin and Eleanor Smith Foundation. Additional annual support is provided by Gail Bowen in memory of Richard L. Bowen, the M. E. and F. J. Callahan Foundation, Mr. and Mrs. Walter R. Chapman Jr., Char and Chuck Fowler, the Giant Eagle Foundation, the Logsdon Family Fund for Education, Roy Smith, and the Trilling Family Foundation.

The Cleveland Museum of Art is funded in part by residents of Cuyahoga County through a public grant from Cuyahoga Arts & Culture.

Education programs are supported in part by the Ohio Arts Council, which receives support from the State of Ohio and the National Endowment for the Arts.

Solstice

Saturday, June 24, 2023, 7:00 p.m.–12:00 a.m.

Ticket required

Celebrate long summer days and hot summer nights at the museum's 13th annual Solstice—a night when art and music come together. This year, Solstice features live music sets from OKAN (Cuba/Toronto), the Bazurto All Stars (Colombia), La Sra. Tomasa (Spain), and GoldFish (South Africa). Sanctuary, one of Cleveland's favorite dance parties, showcases DJ Red-I, DJ Nuera, DJ Selecta, and DJ Mark Who? Projections, light displays,

and decorations will electrify the museum. The galleries will stay open late into the night, and some will host flash talks presented by museum staff.

Tickets are $150. The all-inclusive ticket covers admission, as well as unlimited food and beverages, including beer, wine, and canned cocktails. This event is for guests 21 or older.

South Terrace Lineup

7:00 to 8:00 p.m.: OKAN

8:15 to 9:15 p.m.: The Bazurto All Stars

9:30 to 10:30 p.m.: La Sra. Tomasa

10:45 p.m. to 12:00 a.m.: GoldFish

9:30 p.m. to 12:00 a.m.: Kevin Jackson Projection Mapping

Ames Family Atrium Lineup

7:00 p.m. to 12:00 a.m.: Sanctuary

7:00 p.m. to 12:00 a.m.: Inflatabill Art Installation

Click here to listen to a Spotify playlist organized in order of the performance schedule.

New this month!

A Splendid Land: Paintings from Royal Udaipur

Sunday, June 11 through Sunday, September 10, 2023

The Kelvin and Eleanor Smith Foundation Gallery

During the 1700s, Udaipur, a royal capital in northwest India, was developed as a destination to entertain political leaders, build diplomatic relationships, and demonstrate righteous authority of the court. The rulers commissioned a new kind of painting: immersive, large-scale depictions of actual events that convey the mood (bhava) of the city's palaces, lakes, temples, and mountains. Fifty dazzling paintings on paper and cloth —many on public view for the first time—invite us into the story of this endlessly fascinating kingdom in the Cleveland Museum of Art's newest exhibition, *A Splendid Land: Paintings from Royal Udaipur*.

On view June 11 through September 10, 2023, in the Kelvin and Eleanor Smith Foundation Gallery, the exhibition reveals how artists elicited emotions, depicted places through time, celebrated water resources, and fostered personal bonds over some two hundred years in the rapidly changing political and cultural landscapes of early modern South Asia.

Emphasizing the lived experience, *A Splendid Land: Paintings from Royal Udaipur* also explores how painters creatively manipulated architectural space, mapped terrains, and triggered memories to foster political and personal attachments to the land. The visitor travels from island pleasure palaces to the sprawling City Palace, into the city streets, and to the hunting grounds beyond the city. They experience the mood of the monsoons and witness how the rulers, through their piety, brought heaven to earth in Udaipur.

The National Museum of Asian Art gratefully acknowledges support from exhibition cochairs Farhad and Mary Ebrahimi and Dr. Vijay and Ms. Nanda Anand, along with members of the *A Splendid Land: Paintings from Royal Udaipur* Leadership Council.

The Cleveland Museum of Art's presentation of *A Splendid Land: Paintings from Royal Udaipur* is made possible with principal support from Raj and Karen Aggarwal. Additional support is provided by Anne T. and Donald F. Palmer.

All exhibitions at the Cleveland Museum of Art are underwritten by the CMA Fund for Exhibitions. Principal annual support is provided by Michael Frank and the late Pat Snyder and by the late Roy L. Williams. Major annual support is provided by the Womens Council of the Cleveland Museum of Art. Generous annual support is provided by an anonymous supporter, the late Dick Blum and Harriet Warm, Gary and Katy Brahler, Cynthia and Dale Brogan, Dr. Ben and Julia Brouhard, Brenda and Marshall Brown, Mr. and Mrs. Walter R. Chapman Jr., Richard and Dian Disantis, the Jeffery Wallace Ellis Trust in memory of Lloyd H. Ellis Jr., Leigh and Andy Fabens, Janice Hammond and Edward Hemmelgarn, Carl T. Jagatich, Cathy Lincoln, Eva and Rudolf Linnebach, William S. and Margaret F. Lipscomb, Bill and Joyce Litzler, Carl and Lu Anne Morrison, Tim O'Brien and Breck Platner, William J. and Katherine T. O'Neill, Henry Ott-Hansen, the Kelvin and Eleanor Smith Foundation, and Margaret and Loyal Wilson. Additional annual support is provided by an anonymous supporter.

Lunchtime Lectures

Rare Perfection: New Discoveries and Acquisitions in Italian Painting and Sculpture

Tuesday, June 6, 2023, 12:00 p.m.

Gartner Auditorium

FREE; ticket required

Come to the CMA for a quick bite of art history. Every first Tuesday of each month, join curators, conservators, scholars, and other museum staff for 30-minute talks on objects currently on display in the museum galleries.

The Cleveland Museum of Art is renowned for its collection of Renaissance and Baroque artworks from Italy. In this lecture, assistant curator Alexander Noelle and assistant conservator Julianna Ly offer new perspectives on two such masterpieces. Sandro Botticelli's *Virgin and Child with the Young Saint John the Baptist*, a cornerstone of the Renaissance galleries since the 1970s, is currently undergoing scientific analysis that has shed light on the painter's design process. Earlier this year, the CMA acquired Giovanni Battista Foggini's *Apollo Flaying Marsyas*, a Baroque bronze that represents the pinnacle of the sculptor's mastery of the medium.

Speakers: Alexander Noelle, Assistant Curator of European Paintings and Sculpture, 1500–1800, and Julianna Ly, Assistant Conservator of Paintings

Season or Series: Lunchtime Lectures

All education programs at the Cleveland Museum of Art are underwritten by the CMA Fund for Education. Major annual support is provided by the Womens Council of the Cleveland Museum of Art. Generous annual support is provided by Brenda and Marshall Brown, Florence Kahane Goodman, Eva and Rudolf Linnebach, Mandi Rickelman, Roy Smith, and the Kelvin and Eleanor Smith Foundation. Additional annual support is provided by Gail Bowen in memory of Richard L. Bowen, the M. E. and F. J. Callahan Foundation, Mr. and Mrs. Walter R. Chapman Jr., Char and Chuck Fowler, the Giant Eagle Foundation, the Logsdon Family Fund for Education, Roy Smith, and the Trilling Family Foundation.

The Cleveland Museum of Art is funded in part by residents of Cuyahoga County through a public grant from Cuyahoga Arts & Culture.

Education programs are supported in part by the Ohio Arts Council, which receives support from the State of Ohio and the National Endowment for the Arts.

Art in the Afternoon

Wednesday, June 7, 1:00–2:15 p.m.

Select galleries

Registration required

In partnership with the Alzheimer's Association, the CMA provides specialized gallery tours for those with memory loss and one caregiver designed to lift the spirit, engage the mind, and provide a relaxing and enjoyable social experience. Specially trained docents are sensitive to the interests and abilities of all visitors and encourage conversation, shared memories, and art enjoyment.

To register, call the Alzheimer's Association Cleveland Area Chapter at 216-273-4228.

Artist in the Atrium

Art and the "American Dream"

Saturday, June 17, 2023, 11:00 a.m.–3:00 p.m.

Ames Family Atrium

FREE

Every third Saturday of each month, stop by the Ames Family Atrium between 11:00 a.m. and 3:00 p.m. to get a firsthand look at the art-making process. Each session will provide you the opportunity to engage and interact with a different Northeast Ohio maker during pop-up demonstrations and activities. See their work unfold and learn how artists create. Explore a related selection of authentic objects from the CMA's education art collection in a pop-up Art up Close session. See, think, and wonder.

What does the "American dream" mean to you? In conjunction with the Cleveland Orchestra's Mandel Opera & Humanities Festival: The American Dream, the Cleveland Museum of Art asked people across Cleveland how works of art can speak to the idea of the "American dream." Their responses are displayed as a series of temporary Community Voice labels throughout the museum. Join two of the project participants—cultural anthropologist, author, educator, activist, songwriter, and storyteller Dr. Raquel Ortiz and poet, artist, and creative arts teacher Raja Belle Freeman—for a series of performances and readings in response to collection objects.

Schedule of Performances and Readings

11:30 a.m. and 1:30 p.m.

Ames Family Atrium

Interactive bomba performance by Dr. Raquel Ortiz in response to Rashid Johnson, *Standing Broken Men*. Bomba is an Afro–Puerto Rican dance and musical style, a manifestation of Puerto Rico's long history of using art as a form of resistance.

12:30 p.m. and 2:30 p.m.

Paula and Eugene Stevens Gallery | Gallery 229A

Raja Belle Freeman reading of "Things They Never Told Marilyn about the Pedestal They Placed Her on" in response to Andy Warhol, *Marilyn x 100*

All education programs at the Cleveland Museum of Art are underwritten by the CMA Fund for Education. Major annual support is provided by the Womens Council of the Cleveland

Museum of Art. Generous annual support is provided by Brenda and Marshall Brown, Florence Kahane Goodman, Eva and Rudolf Linnebach, and the Kelvin and Eleanor Smith Foundation. Additional annual support is provided by Gail Bowen in memory of Richard L. Bowen, the M. E. and F. J. Callahan Foundation, Mr. and Mrs. Walter R. Chapman Jr., Char and Chuck Fowler, the Giant Eagle Foundation, the Logsdon Family Fund for Education, Roy Smith, and the Trilling Family Foundation.

The Cleveland Museum of Art is funded in part by residents of Cuyahoga County through a public grant from Cuyahoga Arts & Culture.

Education programs are supported in part by the Ohio Arts Council, which receives support from the State of Ohio and the National Endowment for the Arts.

Summer Creativity Camps

Session 1: Monday–Friday, June 19–23, 9:00 a.m.–4:00 p.m.

Session 2: Monday–Friday, June 26–30, 9:00 a.m.–4:00 p.m.

Session 3: Monday–Friday, July 10–14, 9:00 a.m.–4:00 p.m.

Session 4: Monday–Friday, July 17–21, 9:00 a.m.–4:00 p.m.

Session 5: Monday–Friday, July 24–28, 9:00 a.m.–4:00 p.m.

Session 6: Monday–Friday, July 31–August 4, 9:00 a.m.–4:00 p.m.

Registration required

Play and experiment in these fun, art-filled camps bursting with engaging gallery games and hands-on activities. Camps take place on-site at the Cleveland Museum of Art. Campers spend their mornings exploring art in the galleries with the CMA's gallery teachers and afternoons flexing their creativity muscles making art in our classrooms.

For questions or more information, email FamilyYouthInfo@clevelandart.org or call 216-707-2671.

•Ages 5–7: Unlock your imagination in the galleries, then investigate materials in the studio in this playful, exploratory camp.

•Ages 8–10: Take a trip down the rabbit hole and discover new ways to make ideas and interests come to life with open-ended projects.

•Ages 11–13: Play games in the galleries and try out new materials, ideas, and processes with lively studio challenges.

Mounting Matters: Preserving Chinese Paintings

Wednesday, June 21, 2023, 12:00 p.m.

Ames Family Atrium

FREE; ticket required

Have you ever wondered how artworks in the CMA's collection are cared for? Join CMA conservators and technicians for guided tours of the galleries. Investigate artists' materials and processes and learn about how the museum preserves artworks for the future.

Join us for this behind-the-scenes talk with staff experts in the conservation of Chinese paintings. Learn about common damages and issues that Chinese paintings face, understand different mounting materials and styles, and find out how conservators preserve Chinese scrolls and album leaves.

Gallery talks meet in the Ames Family Atrium at the information desk.

Speakers: Ika Yi-Hsia Hsiao, conservator of Asian paintings, with Ping-Chung Tseng and Yun-Ting Chung, June and Simon K. C. Li Center for Chinese Painting Conservation Fellow and intern

All education programs at the Cleveland Museum of Art are underwritten by the CMA Fund for Education. Major annual support is provided by the Womens Council of the Cleveland Museum of Art. Generous annual support is provided by Brenda and Marshall Brown, Florence Kahane Goodman, Eva and Rudolf Linnebach, Mandi Rickelman, Roy Smith, and the Kelvin and Eleanor Smith Foundation. Additional annual support is provided by Gail Bowen in memory of Richard L. Bowen, the M. E. and F. J. Callahan Foundation, Mr. and Mrs. Walter R. Chapman Jr., Char and Chuck Fowler, the Giant Eagle Foundation, the Logsdon Family Fund for Education, Roy Smith, and the Trilling Family Foundation.

The Cleveland Museum of Art is funded in part by residents of Cuyahoga County through a public grant from Cuyahoga Arts & Culture.

Education programs are supported in part by the Ohio Arts Council, which receives support from the State of Ohio and the National Endowment for the Arts.

Final weeks!

Nineteenth-Century French Drawings from the Cleveland Museum of Art

Through June 11, 2023

James and Hanna Bartlett Prints and Drawings Gallery | Gallery 101

FREE

This exhibition celebrates the Cleveland Museum of Art's internationally recognized holdings of 19th-century French drawings—a cornerstone of its collection since the institution opened in 1916. Over the past century, the CMA has acquired exceptional and diverse sheets—from one with sketches made by a young Edgar Degas during his first trip to Italy to the first drawing by Henri de Toulouse-Lautrec to enter an American museum collection.

Principal support is provided by the Getty Foundation as part of The Paper Project initiative. Major support is provided by the Wolfgang Ratjen Foundation, Liechtenstein. Additional support is provided by the Simon Family Foundation, a supporting foundation of the Jewish Federation of Cleveland.

All exhibitions at the Cleveland Museum of Art are underwritten by the CMA Fund for Exhibitions. Principal annual support is provided by Michael Frank and the late Pat Snyder. Major annual support is provided by the Womens Council of the Cleveland Museum of Art. Generous annual support is provided by an anonymous supporter, the late Dick Blum and Harriet Warm, Gary and Katy Brahler, Cynthia and Dale Brogan, Dr. Ben and Julia Brouhard, Brenda and Marshall Brown, Mr. and Mrs. Walter R. Chapman Jr., Richard and Dian Disantis, Leigh and Andy Fabens, Janice Hammond and Edward Hemmelgarn, Carl T. Jagatich, Cathy Lincoln, Eva and Rudolf Linnebach, William S. and Margaret F. Lipscomb, Bill and Joyce Litzler, Carl and Lu Anne Morrison, Tim O'Brien and Breck Platner, William J. and Katherine T. O'Neill, Henry Ott-Hansen, Michael and Cindy Resch, the Kelvin and Eleanor Smith Foundation, Margaret and Loyal Wilson, and Claudia C. Woods and David A. Osage.

Modern Japan

Through June 18, 2023

Kelvin and Eleanor Smith Foundation Japanese Art Galleries | Galleries 235A–B

FREE

Japanese art underwent major changes with the opening of Japan to international trade in the mid-1800s. Aside from a small number of Chinese residents and a limited trade relationship with the Dutch, Japan had been closed off to interaction with people from other nations since 1639. As a result, its 1854 trade agreement with the United States, rapidly followed by treaties with European nations, generated a seismic shift in Japanese culture. Japan went from being an isolated country operating under a military regime to a country with imperialist ambitions and a representative government almost overnight.

Artists who had worked within traditional patronage and workshop systems found themselves competing in a global arena and redefining what it meant to create “Japanese art” in the modern world.

Artists who had worked within traditional patronage and workshop systems found themselves competing in a global arena and redefining what it meant to create “Japanese art” in the modern world.

Continuing Exhibitions

Arts of Africa

Through July 2, 2023

Galleries 108A–C

FREE

Seventeen rarely seen or newly acquired works have been installed in the African arts galleries. These 19th- to 21st-century works from northern, central, western, and southern Africa support continuing efforts to broaden the scope of African arts on view at the CMA.

Marking the first inclusion of a northern African artist in the CMA’s African arts galleries, digitally carved alabaster tablets by contemporary Algerian artist Rachid Koraïchi make their debut. Carved by acclaimed Yorùbá sculptor Duga of Mẹkọ (c. 1880–1960), twinned Gẹlẹdẹ society masks with innovative moving parts are on view, while a Yorùbá-style vessel of a goose is displayed with new insights into its painted plumage.

Riemenschneider and Late Medieval Alabaster

Through July 23, 2023

Julia and Larry Pollock Focus Gallery | Gallery 010

FREE

Alabaster was prized for its luster and capacity for fine details from the 14th to the 16th century particularly in Germany, the Netherlands, France, and Spain. The gleaming stone was used for altarpieces and small sculptures, as well as for the tombs of wealthy princes. Despite the rich corpus of surviving works, medieval alabaster sculpture from continental Europe has not yet been highlighted by museums in Europe and North America. The exhibition seeks to shed light on this important yet understudied topic by gathering some of the most extraordinary surviving examples of alabaster works from mainland Europe.

The core of the show will be the Cleveland Museum of Art's masterpiece by Tilman Riemenschneider, *Saint Jerome and the Lion*, produced for the Benedictine abbey church of Saint Peter in Erfurt, Germany, depicting a legend in which Jerome kindly removes a thorn from a lion's paw. Our exhibition will reunite Saint Jerome with another Riemenschneider work from the same church in Erfurt, the alabaster statuette *The Virgin Mary of the Annunciation* in the collection of the Louvre. These works are exceptionally rare, as they are two of only a few extant alabaster sculptures produced by Riemenschneider, with *Saint Jerome* being the only example in an American collection. One of the most prolific late Gothic sculptors, Riemenschneider is renowned for his technical virtuosity and ability to convincingly portray human emotion in his elegant sculptures of religious figures. *Saint Jerome* and the Louvre's *Virgin Mary* are exemplary of Riemenschneider's artistic ability, as well as the refinement that can be achieved with alabaster by virtue of the medium's softness.

The majority of the objects in the exhibition come from the collection of the Cleveland Museum of Art and allow insight into the production of alabaster sculptures in this period. It is striking that these works are of such a particularly exquisite quality and that the material was used especially for high-ranking commissions, such as the tomb of Duke Philip the Bold of Burgundy in Champmol near Dijon. A few loans from North American museums will complement the exhibition.

Riemenschneider and Late Medieval Alabaster is made possible with support from an anonymous donor.

All exhibitions at the Cleveland Museum of Art are underwritten by the CMA Fund for Exhibitions. Principal annual support is provided by Michael Frank and the late Pat Snyder and by the late Roy L. Williams. Major annual support is provided by the Womens Council of the Cleveland Museum of Art. Generous annual support is provided by an anonymous supporter, the late Dick Blum and Harriet Warm, Gary and Katy Brahler, Cynthia and Dale Brogan, Dr. Ben and Julia Brouhard, Brenda and Marshall Brown, Mr. and Mrs. Walter R. Chapman Jr., Richard and Dian Disantis, the Jeffery Wallace Ellis Trust in memory of Lloyd H. Ellis Jr., Leigh and Andy Fabens, Janice Hammond and Edward Hemmelgarn, Carl T. Jagatich, Cathy Lincoln, Eva and Rudolf Linnebach, William S. and Margaret F. Lipscomb, Bill and Joyce Litzler, Carl and Lu Anne Morrison, Tim O'Brien and Breck Platner, William J. and Katherine T. O'Neill, Henry Ott-Hansen, Michael and Cindy Resch, the Kelvin and Eleanor Smith Foundation, Margaret and Loyal Wilson, and Claudia C. Woods and David A. Osage.

The exhibition catalogue for *Riemenschneider and Late Medieval Alabaster* was made possible with support from the Samuel H. Kress Foundation.

The Medieval Top Seller: The Book of Hours

Through July 30, 2023

Gallery 115

FREE

A book of hours is a type of devotional book that was extremely popular in the Middle Ages, when an estimated quarter of all households owned one. Books of hours were intended for the vast majority of laypeople and contain daily prayers and those used on special occasions. Fully customizable, these precious volumes are windows into the medieval world and the lives of their original owners.

Shelly Silver: Girls / Museum

Through July 30, 2023

Gallery 224B

Girls / Museum explores the collection of the Museum der bildenden Künste Leipzig in Germany from the perspective of a group of girls aged 7 to 19. The guides interpret various depictions of women, including mothers, muses, sex workers, and religious figures, all created by male artists. The film also questions the practice of museum display itself, drawing attention to the constructed nature of museum collections. Shelly Silver's video converges contemporary and historical frameworks, encouraging the viewer to investigate the lens through which we examine art today.

Raja Deen Dayal: The King of Indian Photographers

Through Sunday, August 13, 2023

Mark Schwartz and Bettina Katz Photography Galleries | Gallery 230

FREE

In 2016, the museum acquired 37 photographs made by Raja Deen Dayal (1844–1905), hailed as the first great Indian photographer. This exhibition marks the Cleveland debut of these rare images, all of which come from a single album and were shot in 1886 and 1887, an important juncture in the artist's life. On display alongside Dayal's photographs are historical Indian paintings, textiles, clothing, and jewelry from the museum's collection. These objects provide viewers with insight into the cultural context and help translate the objects in the photographs from monochrome into color.

Dayal was a surveyor working for the British government when he took up photography as a hobby in 1874. In 1885, he attempted to make it his career and by 1887 had cemented his stature as one of the country's top photographers, British or Indian. This rare early album pictures both the maharajas of princely India and the British colonial elite.

Dayal produced formal portraits but also more personal views of the Indian nobility. In a moving portrait of a 10-year-old maharaja, Dayal reveals the boy beneath the crown. Weighed down by necklaces and jewels, he occupies a chair that is too tall for him; his stockinged feet curl under so they touch the ground.

Dayal's talent also won him access to the highest levels of British society. He photographed government meetings and leisurely afternoons of badminton and picnics, costume parties and even a private moment of communion between an Englishman and his bulldog. Dayal portrayed how the British brought England with them to India and in some images, the Indian servants who supported that lifestyle. The photographer cultivated his relationship with the military by documenting troop maneuvers, several views of which are included.

Visually striking, seductively charming, and highly informative, these photographs and objects offer new insights into the early career of India's most important 19th-century photographer and into British and Indian life at the height of the colonial "Raj."

Raja Deen Dayal: The King of Indian Photographers is made possible with support from Raj and Karen Aggarwal and Anne T. and Donald F. Palmer.

All exhibitions at the Cleveland Museum of Art are underwritten by the CMA Fund for Exhibitions. Principal annual support is provided by Michael Frank and the late Pat Snyder and by the late Roy L. Williams. Major annual support is provided by the Womens Council of the Cleveland Museum of Art. Generous annual support is provided by an anonymous supporter, the late Dick Blum and Harriet Warm, Gary and Katy Brahler, Cynthia and Dale Brogan, Dr. Ben and Julia Brouhard, Brenda and Marshall Brown, Mr. and Mrs. Walter R. Chapman Jr., Richard and Dian Disantis, the Jeffery Wallace Ellis Trust in memory of Lloyd H. Ellis Jr., Leigh and Andy Fabens, Janice Hammond and Edward Hemmelgarn, Carl T. Jagatich, Cathy Lincoln, Eva and Rudolf Linnebach, William S. and Margaret F. Lipscomb, Bill and Joyce Litzler, Carl and Lu Anne Morrison, Tim O'Brien and Breck Platner, William J. and Katherine T. O'Neill, Henry Ott-Hansen, Michael and Cindy Resch, the Kelvin and Eleanor Smith Foundation, and Margaret and Loyal Wilson.

Imagining Rama's Journey

Through September 17, 2023

Gallery 242B

FREE

The Hindu epic *Ramayana*, or "Rama's Journey," was a source of inspiration for artists throughout India. Working in different contexts, they continually reimagined the way scenes and characters should be depicted. For at least two millennia, in Sanskrit and many vernacular languages, authors and bards have been retelling the sweeping story of the divine hero Rama, his wife Sita, his brother Lakshmana and their demonic enemy Ravana. In effect, many different Ramayana accounts developed in localized regions and communities.

Unifying the varied styles and media of the works on view, dating from the 1700s to 2000s, are the core narrative and consistent cast of characters. The scenes provoke questions about the nature of divinity, good and evil, justice, and destiny through a story that is endlessly adaptable, simultaneously specific and universal.

Material and Immaterial in Korean Modern and Contemporary Art

Through October 21, 2023

Korea Foundation Gallery | Gallery 236

FREE

This thematic display explores how artists have manipulated materials and techniques as affective modes of communication to voice their thoughts, beliefs, and emotions. Lee Bul, a leading contemporary artist, is known for exploring issues of gender, oppression, and inequity. In her recent work *Perdu CX* (2021), Lee challenges the binary categories of organic and artificial and free-style drawing and crafted texture through her manipulation of lacquer and synthetic acrylic. Yun Hyong Keun's *Umber-Black* (1975), one of the museum's most recent acquisitions, on the other hand, illuminates how materials and processes echo the energy and psychology underneath: here, suppressed anger and frustration about South Korea's postwar dictatorship in the 1970s and 1980s. Finally, Lee Ufan, known for his minimalist sculptures and paintings, in Dialogue (2016), poetically explores the interrelationship between materiality, abstract concepts, and processes.

When Salt Was Gold: Yangzhou, City of Riches and Art

Through Sunday, November 5, 2023

Clara T. Rankin Galleries of Chinese Art | Gallery 240A

When Salt Was Gold: Yangzhou, City of Riches and Art features over a dozen paintings, from monumental wall hangings to intimate album leaves, from the museum and private

collections that illustrate the artistic production of Yangzhou, the most flourishing city of 18th-century China.

Situated north of the Yangzi River along the Grand Canal, Yangzhou linked cities in the lower Yangzi delta with major political headquarters in the north. A center of Buddhism and bronze mirror production during the Tang dynasty (618–906), the region's coastal marshes provided sea salt for the empire and generated unprecedented income for Yangzhou merchants, who had been managing its distribution on behalf of the government since the 1600s.

Yangzhou's wealth attracted artists, craftsmen and literati who sought to make a living. Their patrons, mostly salt merchants, had mansions and gardens so grand that they hosted the Qing dynasty (1644–1911) emperors on their Inspection Tours. The merchant class sought recognition through establishing close ties to the court and by socializing with literati-officials.

Painters catered to the tastes of merchants and urban dwellers, combining the aesthetics of the literati with novelties in subject matter and style. Eccentricity, humor, a sketchy approach, and close-up compositions are characteristic of their works for sale, innovations that would later inspire modern artists in Shanghai.

Ancient Andean Textiles

Through December 3, 2023

Jon A. Lindseth and Virginia M. Lindseth, PhD, Galleries of the Ancient Americas | Gallery 232

FREE

The six textiles in the current installation from the permanent collection were made by weavers of the ancient Chimú civilization, which took root on Peru's north coast in the year 1000. Over the next four centuries, the Chimú created an empire that lasted until the 1460s, when the Inka swept out of the Andes Mountains to incorporate it into their own imperial domain. The garments—fabricated from undyed, white cotton and surely worn by Chimú nobility—represent the major articles of ancient Andean men's wear; several may have been part of a matched set. They embody important principles of the Chimú textile aesthetic, one being a love of combining different textures, some dense and sculptural and others so open and airy they are nearly invisible.

Native North American Textiles

Through December 3, 2023

Sarah P. and William R. Robertson Gallery | Gallery 231

FREE

Newly on display from the permanent collection are two Diné (Navajo) garments from the late 1800s—a woman's dress and a rug woven for the collector's market, modeled on the Diné shoulder blanket. Also new on view is a watercolor from the 1920s by the Pueblo artist Ma Pe Wi (Velino Shije Herrera), who was key to a major development in Southwest Indigenous arts as Natives took control of representing their own cultures after centuries of marginalization.

Egyptomania: Fashion's Conflicted Obsession

Through Sunday, January 28, 2024

Arlene M. and Arthur S. Holden Textile Gallery | Gallery 234 | Gallery 107

FREE

Egyptian art has long served, and continues to serve, as a primary inspiration for fashion designers, solidifying the legacy of Egyptomania—the influence of the art of ancient Egypt. This exhibition, on view in the CMA's textile and Egyptian galleries, brings together around 50 objects that explore the influence of Egyptomania in fashion by juxtaposing contemporary fashion and jewelry loaned from around the world with fine and decorative artworks from the CMA collection. *Egyptomania: Fashion's Conflicted Obsession* examines designers' interpretations of themes, such as Egyptian dress, funerary process, and religion, that shape our contemporary perceptions of ancient Egyptian culture.

The complex history of European imperialism in Egypt, which dates back to the ages of the Greeks and Romans, has made Egyptomania in European and American art controversial. After a lull in diplomatic European interactions with Egypt from the Middle Ages to the 18th century, the 1798 invasion of the country by the French army, led by Napoleon Bonaparte, reinvigorated European and American interest in ancient Egyptian art and culture.

European archeological expeditions throughout the 19th and 20th centuries sent back massive amounts of Egyptian art to European and American museums, rousing a recurring interest in its forms in decorative arts, architecture, and fashion. After the 1922 discovery of King Tutankhamun's tomb, fashion's leading minds, from Paul Poiret to accessory enterprises like Cartier, fiercely embraced ancient Egyptian art as inspiration, making Egyptomania a staple design element. Since then, interest in ancient Egyptian culture has expanded rapidly across media, particularly platforms adjacent to the fashion industry. The exhibition also displays videos of runway shows that demonstrate fashion's continued discourse with Egyptian art.

Numerous questions raised by the intersection between Egyptomania and fashion in today's social climate are also examined in the exhibition. Dialogues about cultural appropriation, ancient Egypt's place in African history, and Black empowerment continue to bubble to the surface, critiquing fashion's conflicted obsession with Egyptian art.

Generous support of *Egyptomania: Fashion's Conflicted Obsession* is provided by Maison Yeya. Additional support is provided by the Textile Art Alliance.

All exhibitions at the Cleveland Museum of Art are underwritten by the CMA Fund for Exhibitions. Principal annual support is provided by Michael Frank and the late Pat Snyder and by the late Roy L. Williams. Major annual support is provided by the Womens Council of the Cleveland Museum of Art. Generous annual support is provided by an anonymous supporter, the late Dick Blum and Harriet Warm, Gary and Katy Brahler, Cynthia and Dale Brogan, Dr. Ben and Julia Brouhard, Brenda and Marshall Brown, Mr. and Mrs. Walter R. Chapman Jr., Richard and Dian Disantis, the Jeffery Wallace Ellis Trust in memory of Lloyd H. Ellis Jr., Leigh and Andy Fabens, Janice Hammond and Edward Hemmelgarn, Carl T. Jagatich, Cathy Lincoln, Eva and Rudolf Linnebach, William S. and Margaret F. Lipscomb, Bill and Joyce Litzler, Carl and Lu Anne Morrison, Tim O'Brien and Breck Platner, William J. and Katherine T. O'Neill, Henry Ott-Hansen, Michael and Cindy Resch, the Kelvin and Eleanor Smith Foundation, and Margaret and Loyal Wilson.

On-Site Collection Tours

Guided Tours

Tuesday through Friday, 11:00 a.m. and 1:00 p.m.

Saturday and Sunday, 1:00 p.m.

FREE; ticket required

Join a public tour to learn new perspectives and enjoy great storytelling about works in the museum's collection. Tours depart from the information desk in the Ames Family Atrium. Tickets may be reserved at cma.org or on-site at the ticket desk. Tours are limited to 15 participants per group.

CMA Community Arts Center On-Site Activities

2937 West 25th Street, Cleveland, OH 44113

Free parking in the lot off Castle Avenue | Estacionamiento gratis en la Avenida Castle

Comic Club | Club de Cómic

Saturday, June 3

11:00 a.m.–1:00 p.m.

FREE

Learn to juggle words with images in unexpected ways with artist Juan Fernandez. Work in the company of others to create a page of comics, drawings, or poetry for a published zine to be released for free at the following workshop. Reserve your spot today!

Free. All ages. All experience levels. Supplies included.

Artist | Artista: Juan Fernandez (habla español)

Family FUNdays | Día De Alegria Familiar

Every first Sunday of each month | Cada Primer Domingo del mes, 1:00–4:00 p.m.

Enjoy free family fun and explore art celebrating community. This event features family-friendly games, movement-based activities, art making, and even a family parade! All activities are COVID-19-conscious and open to all ages and abilities.

Únase a nosotros para divertirse con familia, mientras exploramos el arte celebrando comunidad. Gratis para participar. Juegos para toda la familia, actividades basadas en movimientos, creación de arte e incluso un desfile familiar. Todas las actividades son conscientes por el covid y abiertas a todos los edades y habilidades.

Open Studio | Al Arte Libre

Every Saturday | Cada Sabado, 1:00–4:00 p.m.

Enjoy free, drop-in art making for the whole family. A monthly theme connects community, art, and exploration.

Disfrute actividades de arte gratuita para toda la familia. Un tema mensual conecta la comunidad, el arte y la exploración.

Hours | Horario

Friday, 2:00–7:00 p.m. | Viernes, de 2:00 a 7:00 p.m.

Saturday and Sunday, 10:00 a.m.–5:00 p.m. | Sábado y Domingo, de 10:00 a.m. hasta las 5:00 p.m.

Closed Monday to Thursday | Cerrados Lunes a Jueves

Free drop-in art making and gallery exploration.

Creación de arte gratuita y exploración de galerías.

Family FUNdays | Día De Alegria Familiar at the CAC

Class Type: Studio

Every first Sunday I Cada Primer Domingo Del Mes, 100:–4:00 p.m.

Enjoy FREE family fun and explore art celebrating community. Featuring family-friendly games, movement-based activities and art making! All activities are open to all ages and abilities.

Únase a nosotros para divertirse con familia, mientras exploramos el arte celebrando comunidad. ¡Gratis para participar. Juegos para toda la familia, actividades basadas en movimientos, y creación de arte! Todas las actividades son abiertas a todos los edades y habilidades.

The Community Arts Center was made possible with principal support from Chuck and Char Fowler and the Eric and Jane Nord Family Fund.

All education programs at the Cleveland Museum of Art are underwritten by the CMA Fund for Education. Major annual support is provided by the Womens Council of the Cleveland Museum of Art. Generous annual support is provided by Brenda and Marshall Brown, Florence Kahane Goodman, Eva and Rudolf Linnebach, Mandi Rickelman, Roy Smith, and the Kelvin and Eleanor Smith Foundation. Additional annual support is provided by Gail Bowen in memory of Richard L. Bowen, the M. E. and F. J. Callahan Foundation, Mr. and Mrs. Walter R. Chapman Jr., Char and Chuck Fowler, the Giant Eagle Foundation, the Logsdon Family Fund for Education, Roy Smith, and the Trilling Family Foundation.

The Cleveland Museum of Art is funded in part by residents of Cuyahoga County through a public grant from Cuyahoga Arts & Culture.

Education programs are supported in part by the Ohio Arts Council, which receives support from the State of Ohio and the National Endowment for the Arts.

Parade the Circle Workshops

Saturdays and Sundays Through May 7 | 1:00–3:00 p.m. | Sábado, y domingos - 7 de mayo

Community Arts Center | Centro de Artes Comunitarias | 2937 West 25th Street, Cleveland, OH 44113

Participants create their own costumes, masks, and giant puppets made with the guidance of staff artists at the Community Arts Center. Read more about Parade the Circle.

Free. To reserve a spot, email commartsinfo@clevelandart.org.

Los participantes crean sus propios disfraces, máscaras y títeres gigantes hechos con la guía de artistas del personal en el Centro de Artes Comunitarias. Leer más sobre el Desfile por el Circle.

Gratis. Reserva tu cupo y envíe un mensage a commartsinfo@clevelandart.org.

The Community Arts Center was made possible with principal support from Chuck and Char Fowler and the Eric and Jane Nord Family Fund.

All education programs at the Cleveland Museum of Art are underwritten by the CMA Fund for Education. Major annual support is provided by the Womens Council of the Cleveland Museum of Art. Generous annual support is provided by Brenda and Marshall Brown, Florence Kahane Goodman, Eva and Rudolf Linnebach, Mandi Rickelman, Roy Smith, and the Kelvin and Eleanor Smith Foundation. Additional annual support is provided by Gail Bowen in memory of Richard L. Bowen, the M. E. and F. J. Callahan Foundation, Mr. and Mrs. Walter R. Chapman Jr., Char and Chuck Fowler, the Giant Eagle Foundation, the Logsdon Family Fund for Education, Roy Smith, and the Trilling Family Foundation.

The Cleveland Museum of Art is funded in part by residents of Cuyahoga County through a public grant from Cuyahoga Arts & Culture.

Education programs are supported in part by the Ohio Arts Council, which receives support from the State of Ohio and the National Endowment for the Arts.

Rod Puppets for Parade the Circle| Títeres de Varilla para Desfile por el Circle

Class Type: Workshop

June 3 | 10:00 a.m.–3:00 p.m. | Sábado, 3 de junio

Community Arts Center | Centro de Artes Comunitarias

Inspired by Indonesian rod puppets, artist Sheela Das will lead participants in making simple papier-mâché and painted puppet heads on wooden dowels with fabric bodies. This is a three-workshop series, although participants may attend as many as desired. The first session will be for creating the structure (head), with the second and third sessions for painting and creating the body. Participants can bring their own fabric to craft doll outfits—transform baby clothes or old pajamas! Participants will be encouraged to bring their puppets to Parade the Circle on Saturday, June 10.

Free. All ages. All experience levels. Supplies included. Reserve your spot by emailing commartsinfo@clevelandart.org.

Inspirada en los títeres de varilla de Indonesia, la artista Sheela Das guiará a los participantes en la fabricación de simples cabezas de marionetas de papel maché y pintadas en clavijas de madera con cuerpos de tela simples. Esta es una serie de tres talleres, aunque los participantes pueden asistir a tantos como deseen. La primera sesión será crear la estructura (cabeza) con la segunda y tercera sesiones para pintar y crear el cuerpo. Los participantes pueden traer su propia tela para crear trajes de muñecas: ¡transforma ropa de bebé o pijamas viejos! Se animará a los participantes a traer sus títeres a Desfile por el Circle el sábado, 10 de junio.

Gratis. Todos edades. Todos los niveles de experiencia. Suministros incluidos. Reserva tu cupo y envíe un mensage a commartsinfo@clevelandart.org.

All education programs at the Cleveland Museum of Art are underwritten by the CMA Fund for Education. Major annual support is provided by the Womens Council of the Cleveland Museum of Art. Generous annual support is provided by Brenda and Marshall Brown, Florence Kahane Goodman, Eva and Rudolf Linnebach, Mandi Rickelman, Roy Smith, and the Kelvin and Eleanor Smith Foundation. Additional annual support is provided by Gail Bowen in memory of Richard L. Bowen, the M. E. and F. J. Callahan Foundation, Mr. and Mrs. Walter R. Chapman Jr., Char and Chuck Fowler, the Giant Eagle Foundation, the Logsdon Family Fund for Education, Roy Smith, and the Trilling Family Foundation.

The Cleveland Museum of Art is funded in part by residents of Cuyahoga County through a public grant from Cuyahoga Arts & Culture.

Education programs are supported in part by the Ohio Arts Council, which receives support from the State of Ohio and the National Endowment for the Arts.